

Department of Chemistry

September 3, 1995

Mr. Eric P. Newman
6450 Cecil Avenue
St. Louis, MO 63105

Dear Eric,

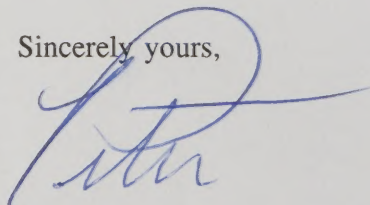
Sorry not to have spoken with you since picking up the photocopies of the plates of coining machinery to be offered at auction. I tried twice to telephone you downtown, but have been reluctant to disturb you at home with what is essentially negative information. I am certain that you are correct in your belief that these do come from a later edition of *Britannica*, and I possess photocopies of a later edition article on "Coining", but I cannot put my hands on it.

For the last few days I have been recuperating from a bad cold caught from students returning to the University with germs from distant parts. Next weekend I have to go to Austin for two days of helping the state of Texas give out a couple of million dollars in research grants to chemists. I hope that the following week you will let me visit you to catch up on some of your numismatic projects.

All the best, and looking forward to seeing you very soon. I saw a good photograph of you at the Anaheim ANA. I volunteered my services to Ken and he put me on the excellence in medallic arts award committee.

Thanks again for letting me see those coining machinery plates. They are certainly interesting and I hope you succeed in obtaining them.

Sincerely yours,



Peter Gaspar
Professor of Chemistry

PS: I hope that you will attend the inauguration of Mark Wrighton as U.V. Chancellor on October 6.

ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis, Missouri 63105

Peter Gaspar
Department of Chemistry
Washington University
Campus Box 1134
St. Louis, MO 63130

September 11, 1995

Dear Peter:

Your fascinating article on the English scowling groats has led me to suggest a joint project for us on an American coin with potentially similar possibilities.

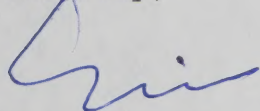
The 1652 Pine Tree shilling Variety Noe 12 is unique and was found in a buried hoard of silver coins in Castine, Maine in 1840. It is the only variety on which MASASTHUSSETS is misspelled with an extra S. All five Ns in the legends have their diagonal strokes mirror-imaged going from upper right to lower left whereas some other Pine Tree shilling varieties have 4 or less improperly placed diagonals of the N. This coin weighs about 10% less than standard. It has been alleged to be a counterfeit of the period. It has been commented on since 1863. Other Pine Tree shillings are short weight due to clipping, shaving, corrosion or small original planchet size. I wonder if this piece has been subject to underground chemical or electronic change. I do not know the specific gravity accurately.

It happens to be in my collection. It shows some wear but has a uniform silver gray patina. Surface porosity has not been studied. While it could be subjected to non-destructive tests I would not wish any filing or polishing of even tiny portions. It may show what happened during 150 years more or less of burial.

I think I have assembled virtually everything written about it but there is nothing scientific which is described.

Do you think this is an interesting challenge?

Sincerely,



Eric P. Newman

Arts and Sciences

Department of Chemistry

February 2, 2000

Mr. Eric P. Newman
6450 Cecil Avenue
Clayton, MO 63105

Dear Eric,

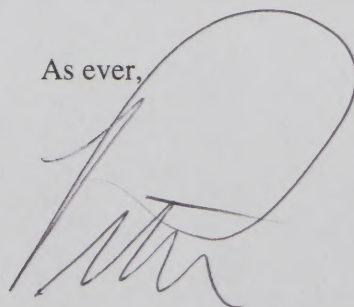
Enclosed please find the pages from Ronald B. McKerrow's standard work on bibliography that suggest that early printers commonly used spelling variations as an aid in justification - making their lines come out the right length. This has been suggested for coin inscriptions as well. For example, the name of King Stephen (reigned 1135-1154) appears on his type 1 silver pennies as STIEFNI, STIEFN, STIFN, etc., and it has been suggested that the degree of contraction depends on the space available - i.e. the size of the letters and the presence or absence of an inner circle of beads. There must be many other examples closer to the time of the Massachusetts coinage.

As I have mentioned to you in conversation, the only significant addition I would suggest to the version you were kind enough to let me read is to rationalize why changes in the type of tree depicted were considered acceptable, when the correction of a spelling error was not.

I read the article you gave me in photocopy on the debate in the *Brashjer Bulletin*, and I find it difficult to understand how someone familiar with the Franklin/Ford connections with the US Assay Office of Gold concoctions can come out so strongly and unquestioningly for the authenticity of the long string of western bars that first saw the light of day in transactions involving Ford. I guess a grading service is dependent on the good will of commercial interests who are up to their ears in the selling and reselling of Ford's brainchildren. Unfortunately, Ted Buttrey has helped stimulate such blanket endorsements through his uncritical blanket condemnations. What I want to know is when can we read the article Hodder submitted to the ANS.

All the best. I hope to have the pleasure of meeting with you or at least talking to you on the telephone very soon.

As ever,



PS: Still haven't viewed the
debate tapes. I'll return
them soon. PPK

County Counselor
Law Dept.

Family Court
Detention Center

Health, Dept. of

Director
Director, Fiscal Services
Vital Records

Highways & Traffic, Dept.
Dispatcher (24 hr. emergen
Service Request

Human Services, Dept. of
TTY (For hearing impaired)

AN INTRODUCTION TO
BIBLIOGRAPHY
FOR LITERARY STUDENTS

BY

RONALD B. MCKERROW

OXFORD
AT THE CLARENDON PRESS

THE MAKING OF A BOOK

When he comes to the end of his first line he may find that he has also come to the end of a word. If so, well and good; he proceeds to set the next line. The chances are, however, that he finds that there is not in the stick exactly room for a complete word. He may find that he has room for the first syllable of a word, with a hyphen. If so, he inserts this; if not, he must exactly fill the line in some other way. If his line is a letter or two short, he must fill it out with spaces. These cannot, of course, be added at the end of the line, as all the lines of type must end evenly,¹ so the



FIG. 3. A modern composing-stick. The size of the type is, of course, greatly exaggerated in order to show the faces.

additional space must be distributed over the spaces already standing between the words in the line. To do this he will take out the spaces already inserted, or some of them, and replace them by thicker ones. Or if he can nearly get another word or syllable in, he may take out the existing spaces and insert thinner ones. By this process, which is called 'justifying', he will eventually get his line of exactly the right length.

A modern printer generally has three spaces of varying thickness which can be used without the space between the words looking excessive or too small,² but it seems doubtful whether the Elizabethan printers used more than two in ordinary work.³ They had, however, a means of justifying the lines of type which

¹ Assuming that the book is prose.

² A very thick space can be used between two upright letters, as in the words 'tall house', or a very thin one between round letters, as in 'more open', without in the one case the words looking too far apart or in the other too close together.

³ It is impossible to be certain of this on account of the irregular casting of the type, the face of which (i. e. the top part which prints as a letter) was often not central on the shank, or 'body' as it is called.

is denied to modern the spelling of words a line the workman to fill up, he could words, or could syllables as -neffe and 'daunce', or 'ma hand he wished to or use a vowel with n, or in some founts for 'the' and 'that

¹ Or when printing Latin contracted forms which they

² A 'fount' of type of the same style, or 'face'. In ordinary use, however, casting, but merely to the the roman type in which fount, the italic another. a different size, so that the letters were different

³ It is not possible to on variations in spelling not unlikely that it was in its original form in the p. 211, Professor Max F grammarian W. Salusbury this purpose was quite well. *E. E. Pronunciation*, iii. *Introduction teaching how* plaining that people un shippe, Godde', &c., a Godd', &c. A margin English which in prync continues, 'And though *plura, quod fieri potest per* that maye be done by the iustifying of the lynes, as must be borne wythall'. copy of a sheet we find number of letters has be find that the spelling of o pensate for it. Lastly,

OF A BOOK

end of his first line he may to the end of a word. If so, he sets the next line. The printer finds that there is not in a complete word. He may add the first syllable of a word, or inserts this; if not, he must do the other way. If his line is not full, he must fill it out with spaces. If a space is added at the end of the line, the line must end evenly,¹ so the additional space must be distributed over the spaces already standing between the words in the line. To do this he will take out the spaces already inserted, or some of them, and replace them by thicker ones. Or if he can nearly get another word or syllable in, he may add spaces and insert thinner ones. This is called 'justifying', he will make exactly the right length. The printer generally has three spaces of which can be used without the space being excessive or too small,² but even in the Elizabethan printers' ordinary work.³ They had, of course, varying the lines of type which

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COMPOSITION

is denied to modern compositors, namely, by varying the spelling of words.¹ If when nearing the end of a line the workman saw that he was going to have space to fill up, he could add an e to the end of some of the words, or could spell such terminations as -nes and -les as -neffe and -leffe, or could give 'dance' as 'daunce', or 'many' as 'manie'. If on the other hand he wished to save space, he could omit final e's or use a vowel with a line over it to indicate a following n, or in some founts² could use the y^e and y^t contractions for 'the' and 'that' and other similar ones.³

¹ Or when printing Latin or Greek by varying the number of contracted forms which they used.

² A 'fount' of type was originally the whole assortment of letters of the same style, or 'face', and body which were cast at one time. In ordinary use, however, the word has now no relation to the time of casting, but merely to the style of the letter and size of the body. Thus the roman type in which the text of this book is printed is all one fount, the italic another. If type of these faces were cast on bodies of a different size, so that the spaces between the lines of print or between the letters were different, these would be other 'founts'.

³ It is not possible to say exactly to what extent the printers relied on variations in spelling as a means of justification; it seems, however, not unlikely that it was their chief expedient. In a review of this book in its original form in the *Jahrbuch der Shakespeare-Gesellschaft*, 1916, p. 211, Professor Max Förster cited a most interesting passage from the grammarian W. Salusbury, which shows that variation of spelling for this purpose was quite well recognized. The passage (quoted by Ellis, *E. E. Pronunciation*, iii. 752) is to be found in Salusbury's *Plain . . . Introduction teaching how to pronounce . . . Welch*, 1567. He is complaining that people unnecessarily write (in English) 'manne, worshippe, Godde', &c., and advising a change to 'mann, worshipp, Godd', &c. A marginal note adds 'An obseruation for wryting of English whych in pryntyng cānot so well be kept', and Salusbury continues, 'And though thys principle be most true *Frustra id fit per plura, quod fieri potest per pauciora*, that is done in vayne by the more, that maye be done by the lesse: yet the Printers in consideration for iustifying of the lynes, as it is sayde of the makers to make vp the ryme, must be borne wythall'. It may further be noted that when in one copy of a sheet we find that a correction involving a change in the number of letters has been made in a particular line, we commonly find that the spelling of other words in the line has been varied to compensate for it. Lastly, the great difference in spelling (apart from

Having now got one line of type in his 'stick' the compositor would, providing the work was not to be 'leaded', proceed to set the next line, laying the types above those already in position.¹ If, however, it was to be 'leaded', that is to say, if there were to be blank spaces between the lines of type, he would insert a strip of type-metal, or possibly of wood, above his first line of type, and lay the second upon that.²

'Leading' (it is convenient to keep the term 'leading' whether the actual 'leads' were metal or wood, though strips of wood used in this way are properly called 'reglets') is, of course, a very common practice nowadays; the great majority of books in which there is no special desire to save space are leaded, as it is thought to make a book more readable. In Elizabethan times the practice seems, however, to have been unusual, if not non-existent. I do not indeed know of a single English book of the sixteenth century which is consistently leaded throughout; though leads may have been in occasional use for special purposes, e.g. to place between stanzas of poetry.³ Generally, however, modernization) often found in reprints of different length of line or fount of type is most naturally thus accounted for.

¹ Actually before laying down the first line of type the compositor places in the stick a thin strip of brass, called a setting-rule, the length of a line of type and provided with a small projection at one end by which it can be lifted. As each line is completed the setting-rule is removed from below it and placed on the top of it, the next line being set on the rule, and so on. The purpose is to afford a smooth surface on which the types can be laid and on which they can more easily slide into place. The setting-rule was used in Moxon's day (cf. *Mech. Ex.*, p. 214), and though there is no direct evidence of its use by the earlier printers, it is such an obvious device and, as Blades points out (see p. 56 below), would be so especially needed with imperfectly cast type, that we can, I think, assume the existence of something of the sort whether in wood or metal.

² It is, of course, possible that leads, when and if these were used, were inserted after and not during composition.

³ Berthelet may occasionally have used leads, cf. Greg in *Transactions of the Bibliographical Society*, viii. 194, type 13. In this, however, as in some other cases of a similar kind, it is impossible to be sure that

ever, 'quads' seem to have been of metal similar to spaces, a few—say half a dozen or even a line.¹ Whenever the blank spaces were of the same depth as an ordinary line (or of the same depth as ordinary lines) of type, it is probable that they had been made by inserting a lead.

When he had got some lines set in his composing-stick, the compositor would transfer the mass to something corresponding to a 'galley', i.e. a sort of shallow tray with sides somewhat lower than

the type was not cast on a larger fount (a so-called 'bastard' fount). The leading known to me in English printing was printed at Oxford, c. 1482. It may be that he had used any form of leading, but the leading occurs in the *Siege of Rhodes*, printed before Caxton's death. The leading was of thin and soft wood or very flexible material, those above and below. Duff considered by the early printers, and Pica were used in the fifteenth century in glosses, but certainly in some such cases of quads. In Italian printing the leading was used in the quarter of the sixteenth century. For

¹ Quads were no doubt originally of the width of a line. From the fact that the body of a square space is a square body, such a square space is used to prove that broader ones were in general as highly probable from the fact that lines of different lengths were quite common, and the sticking up of spaces so that the only conclusive evidence as to the use of quads in Elizabethan printing.

² The only certain proof of the use of quads is the sticking up of one end of it, when it would be used as a setting-rule, the impression being much stronger. It is also to be noticed that if leads were used, such as an accidental space caused by a considerable want of straightness in the type, continued in other lines up and down

ING OF A BOOK

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COMPOSITION

ever, 'quads' seem to have been employed, i.e. pieces of metal similar to spaces, but much broader, so that a few—say half a dozen or eight—would fill an ordinary line.¹ Whenever the blank space is found to be of the same depth as an ordinary line (or two or three ordinary lines) of type, it is probable that the space has been made by inserting a line or lines of quads.²

When he had got some six or eight lines of type in his composing-stick, the compositor would transfer the mass to something corresponding to what is now termed a 'galley', i.e. a sort of shallow tray with edges on three sides somewhat lower than the height of the type. He

the type was not cast on a larger body than was usual for the size of face (a so-called 'bastard' fount). The earliest example of apparent leading known to me in English printing is in the Cicero *Pro Milone* printed at Oxford, c. 1482. It may be noted that Caxton seems never to have used any form of leading (Blades, *Caxton*, p. 123), but this occurs in the *Siege of Rhodes*, printed by an unidentified printer probably before Caxton's death. The leading here must have been either of thin and soft wood or very flexible metal, as crooked lines influence those above and below. Duff considered that leading was well understood by the early printers, and Professor Pollard tells me that leads were used in the fifteenth century in school books to permit interlinear glosses, but certainly in some such cases we may suspect the use of lines of quads. In Italian printing they are said to occur in the second quarter of the sixteenth century. How much earlier I do not know.

¹ Quads were no doubt originally square spaces, as broad as the height of a line. From the fact that the letter m (or M) used to be cast on a square body, such a square space is called an em-quad. It is difficult to prove that broader ones were in general use, but this may be inferred as highly probable from the fact that ornaments and rules of several ems in length were quite common, and from their obvious convenience. The sticking up of spaces so that they print as a black oblong—the only conclusive evidence as to their dimensions—is curiously rare in Elizabethan printing.

² The only certain proof of the use of a lead would be the sticking up of one end of it, when it would print like a short piece of black rule, the impression being much stronger at one end than the other. It is also to be noticed that if leads are used an irregularity in any line, such as an accidental space caused by letters falling apart, or any considerable want of straightness in the line, will not, normally, be continued in other lines up and down the page.

Subj: **just checking in**
 Date: 7/14/2003 10:46:09 AM Central Standard Time
 From: [REDACTED]
 To: [REDACTED]
 Sent from the Internet ([Details](#))

Dear Eric,

Just back from ten days in the UK. I attended the July 4 reception and July 5 all-day symposium at the British Museum which were part of the centenary celebrations of the British Numismatic Society. At the reception I read a congratulatory letter to the BNS from the ANS, signed by Ute but written by me. On the Saturday, with Ute herself in the audience, the president of the BNS publically presented me with a specially engraved silver specimen of their centenary medal, announcing that their Council had voted the medal to honor me for my contributions to the life of the society through my papers and participation on the governance of the society as Corresponding Member of Council for the United States of America.

After four days in London, I went down to the Mint in Wales, working very hard with Graham Dyer on the first draft of a paper on a pattern coinage of copper in 1788, restruck in 1797. Graham will present the paper orally at a meeting of the BNS next spring, and by that time we will have a manuscript ready for publication in the BNJ.

Graham wanted me to convey his gratitude for your encouragement and assistance on his North Carolina paper, which he is preparing for publication now. The trip was productive and enjoyable for me. My last trip to the UK was in 1996, so I saw a number of numismatic friends for the first time in seven years.

You probably saw the following item in the E-sylum this morning:

GREAT DEBATE FOLLOW-UP

Those who recall the "Great Debate" controversy over the authenticity of western U.S. ingots should plan to attend the 1pm Saturday August 2nd session of the Numismatic Theatre at the ANA convention. "The Good, The Bad & The Ugly: Western Precious Metal Ingots" will be presented by Bob Evans, Fred Holabird and Dave Fitch.

I wonder how one does a follow-up on the great debate without Ted, or someone representing him? You will probabably be going to the ANA, and I look forward to a full report on this presentation. I think Holabird is a stand-in for Hodder and is definitely a Ford-partisan.

Hope you are well, and I know you are busy. I'm in town for the next month, so when you have time, perhaps we could spend an hour or two together. Carole and I really appreciated your and Evelyn's participation in the June 20,21 festivities. It meant a lot to us that you came to both occasions. As ever,

Peter

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Peter

Subj: **Dannreuther letter**
Date: 03/08/2005 1:39:04 P.M. Central Standard Time
From: 
To:

Dear Eric,

I read and reread the draft of your letter to Dannreuther, and agree with most of what you have written. What follows are comments on the three possibilities.

Possibility 1. This does seem like the most practical method. It isn't evident to me that there will be a variation in the directions in which individual dentils point if a jig is used employing a collar as you suggest. The method seems quite practical but if the border of the design is concentric with the collar and a jig is used to position the punch, each dentil should be pointed toward the center of the design, with variations in the angles between successive dentils, but not their direction. That method would also suggest uniformity in the radial distance of the ends of the dentils, unless there was variation in the depth of punching.

I'm suggesting that your method is excellent, but does not lend itself to some of the position and direction variations that have been observed. Of course if the jig or collar were not used, or the design circle not centered perfectly within the collar, or the punch did not fit snugly within the jig, those variations would be possible.

Possibility 2. I agree that the cutter is too difficult to control, and this method is unlikely.

Possibility 3. We are in agreement that "Rolling soft steel between one flat die and one decorated die may be impossible to transfer an image and not spoil it" (although I might end that sentence with "Transferring an image without spoiling it"), but I think the transfer of the dentils to the circular disk could be effected similarly to the Perkins transfer method, rolling the blank disk like a transfer roll onto the single flat strip with incuse dentils. I then envision the blank die being held in a chuck on a lathe, with the hardened disk bearing the dentils being used as a tool to impress the dentils in the die, the blank die being rotated in the lathe chuck, while the dentil tool rotates on its own shaft due to friction between it and the blank die. As the dentils begin to be impressed in the blank die the two tools rotate because they act on each other like gears.

I love the ingenuity of your third method, but it is also much less practical than possibility 1.

That's all for now.

Peter

Subj: **Fwd: On protecting steel plates**
Date: 9/14/2006 2:01:44 PM Central Standard Time
From: [REDACTED]
To: [REDACTED]

Eric - here is what Mary Striegel sent me.

Peter

Dear Dr. Gaspar,

I am working with my colleague Jason Church regarding recommendations for coatings on the steel plates. Can the climate for display be controlled? Our first thoughts are to build an appropriate climate controlled display case and you won't need to coat the plates. A display case that has some air circulation and the ability to keep a low relative humidity through a silica gel tray placed below the display floor would be our first recommendation. If RH is kept below 35% it is unlikely that corrosion will take place. Choice of construction materials will be important because they can outgas indoor air pollutants that can be corrosive. Once a case is built, it will need to be aged a while and tested before the objects are placed inside. GCI has just published a book entitled "Monitoring Gaseous Pollutants in Museum Environments" by Cecily Grzywacz that has info on passive monitoring of display cases.

Regarding coatings, there are some options that include lacquers, oils, waxes, and polymeric coatings. Some coatings include nitrous cellulose, acryloid B72, and incralac with a corrosion inhibitor (sound familiar?). I'll get back to you soon with more information.

Mary F. Striegel
Chief, Materials Research
National Center for Preservation Technology and
Training
645 University Parkway, Natchitoches LA 71457
Phone: 318/356-7444 Fax: 318/356-9119 Cell:
318/527-1550

[REDACTED] <http://www.ncptt.nps.gov> /



Washington University in St. Louis

ARTS & SCIENCES

Department of Chemistry

Dear Eric,




1 June 2008

I just wanted to thank you for a pleasant and, as always, a stimulating afternoon. Examining your two small letters large St. Patrick pieces was useful - I think that your recently acquired piece establishes the use of a parallel-bar edge-marking machine for these coins.

What a privilege it was to see the Jacob Perkins pamphlet! Thank you for showing it to me - a rare treat.

Also I wanted to express my appreciation for your gift of a copy of the recent book on B. Franklin's numerical puzzles. I've only started it, but it will clearly be both stimulating and fun!

All the best

Subj: **specific gravity measurements**
 Date: 9/27/2009 4:59:15 P.M. Central Daylight Time
 From: 
 To: 
 CC: 
 Eric,

Thank you so much for our time together on Friday. I found your new machine extremely interesting.

Here are the specific gravity measurements I promised you:

1. Your unusually heavy pine tree shilling, weight 6.99234 +/- 0.00004 grams = 107.9 grains,
specific gravity 9.76 +/- 0.02 (I believe you recorded a value of 9.45).
2. Your New England shilling, weight 4.24928 +/- 0.00003 grams = 65.6 grains,
specific gravity 10.35 +/- 0.07 (this is a typical value for 0.925 sterling silver).
3. Oak tree shilling, weight 4.49086 +/- 0.00019 grams = 69.3 grains.
specific gravity 10.31 +/- 0.03 (statistically identical with the New England shilling)
4. New dies small planchette pine tree shilling, weight 4.96779 +/- 0.00012 grams = 76.7 grains
specific gravity 10.05 +/- 0.01 (so another heavy piece with low specific gravity)
4. New dies small planchette, holed pine tree shilling, weight 2.80615 +/- 0.00006 grams = 43.3 grains.
specific gravity 10.36 +/- 0.16 (specific gravity statistically equal to the New England and oak tree shillings, but larger uncertainty due to temperature fluctuations due to air conditioning during weighing of coin and sling in water. The hole obviously decreased the weight of this coin, but only slightly.)

The results on the elementary analysis of these coins by x-ray fluorescence are being processed by Dr. Rex Couture of the Department of Earth and Planetary Sciences. We will send them to you as soon as they are available.

I look forward to reading the Ford material after my surgery. Thanks for everything! All the best to you and Evelyn.

Peter



Washington University in St. Louis

ARTS & SCIENCES

Department of Chemistry

1/17/11

Dear Eric,

I believe that
pages 121 to 124 will be most
useful to you in your work on the 1791 to
1793 Washington medal dir.

Warmest regards.



Washington University in St. Louis

Professor Peter Gaspar
Department of Chemistry
St. Louis, MO 63130-4899

October 24, 2011

Eric P. Newman
6450 Cecil Avenue
Clayton, MO 63105

Dear Eric,

Here at long last is the report on the analyses made by Dr. Rex Couture and myself on the five early Massachusetts silver coins with which you entrusted us on March 29, 2011 for measurement and study.

You will note in the following that some elements were analyzed at two different x-ray wavelengths Indicated by (K_{α}) and (K_{β}) following individual percentage values. These give two independent analyses for the same element.

1. New England shilling, gift to the Eric P. Newman Numismatic Education Society

Weight: 4.24928 ± 0.00003 grams = 65.6 grains

Specific gravity: 10.35 ± 0.07 grams/milliliter (This is a typical value for 0.925 sterling silver.)

Surface composition (NE side) from x-ray fluorescence analysis:

92 ± 2 (K_{α}), 93 ± 2 (K_{β}) % silver; 7 % copper (by difference); 0.027 ± 0.003 (L_{α}), 0.023 ± 0.003 (L_{β}) % gold; 0.22 ± 0.02 (L_{β}) % lead, 0.020 ± 0.004 (L_{α}) % mercury, 0.013 ± 0.001 (K_{α}) % zinc, 0.03 ± 0.02 (K_{β}) % tin, 0.017 ± 0.002 (L_{β}) % bismuth, 0.009 ± 0.003 (K_{α}) % nickel, 0.069 ± 0.007 (K_{α}) % iron, 0.001 ± 0.001 (L_{α}) % selenium.

Conclusions: nothing found that is inconsistent with 17th century silver of proper composition.

2, New England shilling, Bullowa

weight: 4.09906 ± 0.00012 grams = 63.26 ± 0.00003 grains

specific gravity: 10.09 ± 0.02 grams/milliliter (This specific gravity corresponds to that of a silver-copper alloy 77 to 78% in silver.)

surface composition (NE side) from x-ray fluorescence analysis:

89 ± 2 (K_{α}) %, 89 ± 2 and 90 ± 2 (K_{β}) % silver, 9 % copper (by difference), 0.002 ± 0.001 (L_{β}) % gold, 1.13 ± 0.13 and 1.29 ± 0.13 (L_{β}) % lead, 0.002 ± 0.005 and 0.001 ± 0.005 (L_{α}) % mercury, 0.011 ± 0.001 and 0.009 ± 0.001 (K_{α}) % zinc, 0.02 ± 0.02 (K_{β}) % tin, 0.011 ± 0.003 (L_{β}) % bismuth, 0.003 ± 0.003 (K_{α}) % nickel, 0.49 ± 0.05 and 0.55 ± 0.05 (K_{α}) % iron, 1.04 ± 0.10 (L_{α}) % selenium

Minor constituent detected on surface via x-ray fluorescence spectroscopy: arsenic,

Conclusions: The unexpectedly low specific gravity may be due in part to a small buoyancy enhancement due to an air bubble in the hole on the coin not having been properly expelled. It may also be due to loss of copper from internal corrosion, preferentially of copper, or to leaching by copper-chelating substances in the earth or in seawater. It may also be that the specific gravity represents the composition of the coin, and the surface has a higher silver content due to preferential leaching of copper from the surface. The high surface concentration of selenium may be due to an artificial toning agent, and such treatment of the surface might have led to superficial blanching as mentioned above.

3. Pine Tree shilling, Noe 9, from the Green collection

Weight 6.99234 ± 0.00004 grams = 107.9 ± 0.01 grains

Specific gravity: 9.76 ± 0.02 (you recorded a value of 9.45) grams/milliliter (This specific gravity corresponds to that of a silver-copper alloy 58% in silver.)

Surface composition (Pine Tree side) from x-ray fluorescence analysis :

98 ± 1 (K_{α}) %, 98 ± 1 (K_{β}) % silver, 1 % copper (by difference), 0.023 ± 0.003 and 0.022 ± 0.003 (L_{α}), 0.023 ± 0.003 and 0.022 ± 0.003 (L_{β}) % gold, 0.080 ± 0.008 and 0.082 ± 0.008 (L_{β}) % lead, 0.091 ± 0.009 and 0.095 ± 0.009 (L_{α}) % mercury, 0.006 ± 0.001 and 0.005 ± 0.001 (K_{α}) % zinc, 0.095 ± 0.010 and 0.099 ± 0.010 (L_{β}) % bismuth, 0.009 ± 0.003 (K_{α}) % nickel, 0.009 ± 0.004 and 0.019 ± 0.04 (K_{α}) % iron, 0.001 ± 0.001 (L_{α}) % selenium.

Conclusions: The low specific gravity combined with a high weight means that this coin contains approximately the same weight of silver as a normal coin of sterling fineness, if the fineness of this coin is the 58% indicated by the specific gravity. In that scenario the high silver content of the surface layer could be explained by blanching (selective leaching of copper from the surface). If *all* the copper were lost from a coin of sterling (0.925) fineness, its specific gravity would be reduced by 7.5%, raising the specific gravity of this coin to that of pure silver, 10.5. Thus another explanation for the low specific gravity of this piece is that it was originally of sterling fineness and suffered extensive internal corrosion or other forms of copper leaching. The metallic impurities detected by x-ray fluorescence effectively rule out the possibility that the piece was

silver plated in modern times.

4. Pine Tree Shilling, Noe 12, from the Castine hoard via the Green estate.

Weight: 4.04309 ± 0.00010 grams = 62.4 grains.

Specific gravity: 9.06 ± 0.02 grams/milliliter (This specific gravity corresponds to that of a silver-copper alloy 12% in silver.)

Surface composition (Pine Tree side) from x-ray fluorescence analysis:

51 ± 4 (K_α), 50 ± 4 (K_β) % silver, 49 % copper (by difference), 0.001 ± 0.002 (L_α) % gold, 0.36 ± 0.04 (L_β) % lead, 0.024 ± 0.005 (L_α) % mercury, 0.026 ± 0.002 (K_α) % zinc, 0.004 ± 0.003 (L_β) % bismuth, 0.009 ± 0.003 (K_α) % nickel, 0.032 ± 0.003 (K_α) % iron, 0.003 ± 0.001 (L_α) % selenium.

Minor constituent detected on surface via x-ray fluorescence spectroscopy: arsenic.

Conclusions: At least two explanations should be considered for the very low specific gravity of this coin. Extensive internal corrosion would lower the specific gravity and would likely lead to preferential loss of copper from a silver-copper alloy. If the coin originally had the specified weight of 72 grains, the loss of 9.6 grains that would have led to the present weight, and the original specific gravity would have been 10.45. A problem with this explanation is that it posits extensive loss of copper by internal corrosion, yet a high concentration of copper is detected on the surface. Internal corrosion by oxidation usually results in copper salts that do not adhere to the coin's surface. Bacterial leaching of the surface might occur under conditions such that deposition of copper on the coin surface might be possible, but that is speculation on my part.

The other explanation is that the original silver content was indeed as low as is suggested by the specific gravity, and there was no, or very little, internal corrosion. A surface blanching might have provided an original appearance that resembled that of sterling silver. A partial loss of a thin layer high in silver could have left the surface composition presently measured, 50 or 51% silver.

5. Pine Tree Shilling, unknown obverse and reverse dies, E-Bay source 2007.

Weight: 4.96799 ± 0.00012 grams = 76.7 grains

Specific Gravity: 10.05 grams/milliliter (This specific gravity corresponds to that of a silver-copper alloy 75% in silver.)

Surface composition: (Pine Tree side) from x-ray fluorescence analysis:

82 ± 3 (K_α), 82 ± 3 (K_β) % silver, 17 % copper (by difference), 0.002 ± 0.001 (L_α), -0.001 ± 0.002 (L_β) % gold, 0.128 ± 0.013 (L_β) % lead, 0.147 ± 0.015 (L_α) %

mercury, 0.022 ± 0.002 (K_{α}) % zinc, 0.003 ± 0.003 (L_{β}) % bismuth, 0.006 ± 0.003 (K_{α}) % nickel, 0.240 ± 0.024 (K_{α}) % iron, 0.000 ± 0.001 (L_{α}) % selenium.

Minor constituent detected on surface via x-ray fluorescence spectroscopy: arsenic.

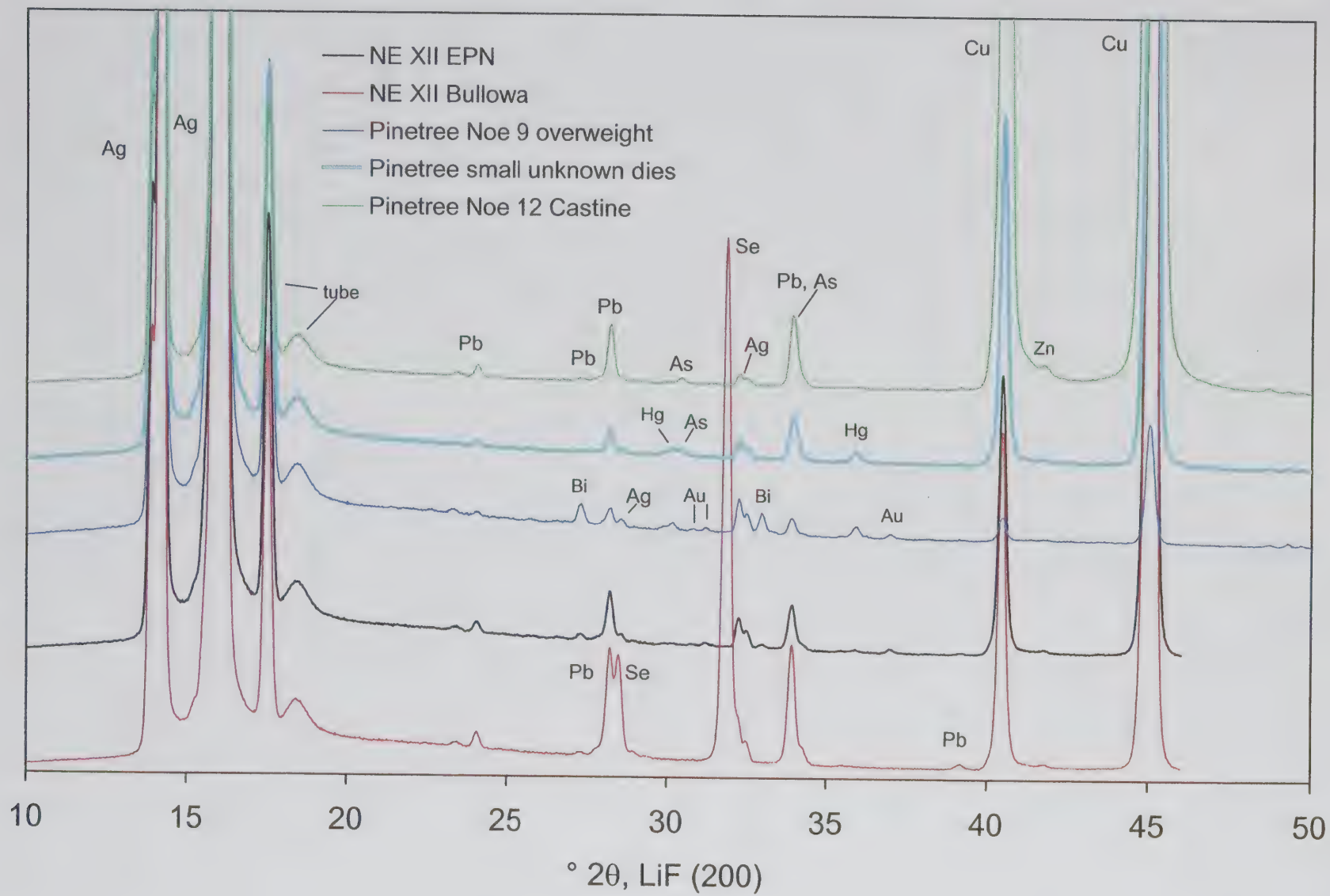
Conclusions: A Pine Tree Shilling of standard weight and composition (72 grains, 0.925 silver) would contain 66.6 grains of pure silver. This coin is heavy, 76.7 grains, and its composition as indicated by its specific gravity is 75% silver. This would deliver 58 grains of silver, 86% of that in a coin of standard weight and composition. For the present coin to have delivered the proper amount of silver, it would have had to be heavier, with a higher specific gravity. Suppose it had originally weighed 78 grains, having lost 1.3 grains of copper by internal depletion. This would increase its specific gravity to 10.22, that of an alloy of 85% silver and 15% copper. A coin weighing 78 grains with a silver content of 0.85 would deliver 66.3 grains of pure silver, almost the same as that of a coin weighing 72 grains with 0.925 silver content. So this coin, like piece #3, may be a coin of reduced fineness but originally sufficiently heavy to deliver the standard amount of silver. If this scenario is accurate, coins 3 and 5 suggest that variable weights were employed for Pine Tree Shillings to compensate for variable planchet finenesses. Note that for this coin the surface composition matches the proposed original composition.

The minor elements detected are unexceptional for "old silver."

Sincerely yours,

A handwritten signature in dark ink, appearing to read 'Peter Gaspar', with a stylized, flowing script.

Peter Gaspar



Analyses of coins from runs Ga15, Ga16
Washington University, St. Louis, Dept. of Earth and Planetary Sciences XRF Lab

Concentrations in weight %

Some coins were analyzed twice.

		NEXIIEPN		NEXIIBUL		NEXIIBUL		PtXIINO9		PtXIIN09		PtXIIN12		PtXIINew	
		NE side	± * ³	NE side	NE side	± * ³	Pinetree side	PT side	± * ³	PT side	± * ³	PT side	± * ³	PT side	± * ³
Ag	Ka	92	2	89	89	2	98	98	1	51	4	82	3		
Ag	Kb	93	2	90	89	2	98	98	1	50	4	82	3		
Sn	Kb	0.03	0.02	0.00	0.02	0.02	0.01	0.03	0.02	0.02	0.01	0.04	0.01		
Bi	Lb	0.017	0.002	0.011		0.003	0.095	0.099	0.010	0.004	0.003	0.003	0.003		
Pb	Lb	0.22	0.02	1.13	1.29	0.13	0.080	0.082	0.008	0.36	0.04	0.128	0.013		
Hg	La	0.020	0.004	0.002	0.001	0.005	0.091	0.095	0.009	0.024	0.005	0.147	0.015		
Au	La	0.027	0.003	-0.001	0.002	0.001	0.023	0.022	0.003	0.001	0.002	0.002	0.001		
Au	Lb	0.023	0.003			0.003	0.023	0.022	0.003	-0.001	0.002	-0.001	0.002		
Zn	Ka	0.013	0.001	0.011	0.009	0.001	0.006	0.005	0.001	0.026	0.002	0.022	0.002		
Cu	difference * ²	7		9	9		1	1		49		17			
Ni	Ka	0.009	0.003	0.003		0.003	0.009		0.003	0.009	0.003	0.006	0.003		
Fe	Ka	0.069	0.007	0.49	0.55	0.05	0.009	0.019	0.004	0.032	0.003	0.240	0.024		
Se	La	0.001	0.001	1.04 *		0.104	0.001		0.001	0.003	0.001	0.000	0.001		
As	Ka			present						present		present			

Notes

* Se is presumed to be present on the surface only.

*² Cu concentrations are an estimate only, and were calculated as the difference between 100% and the total of other elements.

*³ approximate analytical uncertainty, the greater of 10% or 2 σ counting statistical error

*⁴ standard

Analyses of coins from runs Ga15, Ga16
Washington University, St. Louis, Dept. of Earth and Planetary Sciences XRF Lab

Concentrations in weight %

Some coins were analyzed twice.

		1964Qtr shiny, heads	1964Qtr heads	\pm * ³	1932Shil heads	\pm * ³
Ag	Ka	89	89	2	55	4
Ag	Kb	89	89	2	54	4
Sn	Kb	0.00	0.01	0.02	0.00	0.01
Bi	Lb	0.001	0.000	0.002	0.003	0.003
Pb	Lb	0.006	0.006	0.002	0.032	0.003
Hg	La	0.003	0.002	0.004	0.010	0.005
Au	La	0.001	0.001	0.001	0.000	0.003
Au	Lb	0.002	0.003	0.002	0.003	0.002
Zn	Ka	0.004	0.009	0.001	5.0	* ⁴
Cu	difference * ²	11	11		37	
Ni	Ka	0.007		0.003	3.6	1.5
Fe	Ka	0.039	0.032	0.004	0.069	0.007
Se	La	0.000		0.001	0.005	0.001
As	Ka					

Notes

* Se is presumed to be present as surface treatment only.

*² Cu concentrations are an estimate only, and were calculated as the difference between 100% and the total of other elements.

*³ analytical uncertainty, the greater of 5% or 2 σ counting statistical error

*⁴ standard

Subj: **Re: (no subject)**
Date: 10/31/2003 9:48:11 AM Central Standard Time
From: [REDACTED]
To: [REDACTED]

Many thanks, Eric! I enjoyed your article in the latest Numismatist on the new coin scales discovery. Perhaps because, as a chemist, I have relied so heavily on accurate balances since I was 18 years old, I find the subject of weighing really fascinating!

Peter

At 09:05 PM 10/30/03 -0500, you wrote:

>Dear Peter: The name of the pamphlet is HISTORICAL DESCRIPTION OF THE
>TOWER OF LONDON AND ITS CURIOSITIES, London, MDCCLXII. I will send you
>the one page text on the Mint shortly, Eric

5 < < < <

Subj: **Re: Hoge Lecture**
Date: 11/20/2011 9:11:03 P.M. Central Standard Time
From:
To:

Dear Eric:

I knew nothing about the Hoge lecture and certainly I have _not_ been asked to provide any information!

Peter

Quoting [REDACTED]:

> Dear Phil and Peter:
> It was announced in the ANS Newsletter as you may already have noticed that
> on Wednesday, December 7, 2011 at ANS in New York City Bob Hoge is going
> to give a program on Massachusetts silver (coins) in the A N S collection,
> genuine and counterfeit. That ought to be fascinating and wish I could
> attend. Perhaps it may be published.
> Maybe he has found the specific gravity data which had been asked for
> months ago and which he said he was then unable to locate or perhaps to
> complete. I believe that he certainly will include comments on Noe
> 13, 14 and 15.
> I have not been asked to furnish any information recently and presume that
> neither of you have.
>
> Eric :

Subj: **Re: (no subject)**
Date: 12/27/2011 3:13:32 P.M. Central Standard Time
From:
To:

Peter Gaspar

Thanks Eric!

I read the item and found it very interesting. Silver can be activated by irradiation with thermal neutrons so as to produce only short-lived radioactivity. Nevertheless, i would be more comfortable if people checked their irradiated dimes with a Geiger counter to make sure that the radioactivity has decayed to below detectable limits.

All the best. Hope to talk to you soon!

Peter

At 12:12 PM 12/26/2011, you wrote:

>Be sure to read about irradiated dimes and the Oak Ridge Museum in
>the current E- Sylum. Eric

Subj: **Fwd: SGs**
 Date: 3/14/2012 3:26:59 P.M. Central Daylight Time
 From: [REDACTED]
 To: [REDACTED]
 CC: [REDACTED]

Dear Phil, I have been cleaning up my email account and can't find a record of my having commented on Hoge's specific gravities, contained in the message below. Somewhat frustratingly, I also can't find the message from Hoge to you describing his experimental procedures for sg determinations. If you can readily locate that Hoge message, I would really appreciate your resending it to me.

1. All the specific gravities are reported to four significant figures beyond the decimal point. As indicated in my October 24, 2011 report to Eric on our X-ray fluorescence and specific gravity measurements on two New England shillings and three pine tree shillings, our sg determinations, using a balance sensitive to 0.000001 g and correcting the density of the weighing fluid (water) for temperature (to 0.03 deg. C.) our probable errors for densities near 10 g/ml were ± 0.07 , 0.02, 0.02, 0.02 (we could not report a probable error for one pine tree shilling. We recorded ten independent weighings for the coin + sling (dry), coin + sling (wet), sling (dry) and sling (wet). Most of the error was due to drift in the wet weighings. So our second figure beyond the decimal point was subject to an uncertainty of at least 20%, and I would say that without temperature measurements before and after each set of weighings, Even the first significant figure after the decimal point is subject to an uncertainty of about 10%, no matter how accurate and reproducible the weighings are. Attaining sgs of high precision and accuracy is not a trivial matter. I know you are aware of this, but it doesn't hurt to underscore this point.

2. Hoge found an sg of 10.0980 for an ANS pine tree shilling, Noe 13, wt. 2.575 g (= 39.74 grains), and states "High SG, good silver). If the weight reported is accurate, this coin is light by about a half, and if internal corrosion contributed to the light weight, the silver may well be good, but the fineness attributed to an uncorroded silver-copper alloy is 78%, so the measured sg is below that expected for an alloy approaching the sterling standard.

The three pine tree shillings on which we reported to Eric last fall had sgs of 9.76 \pm 0.02, 9.06 \pm 0.02 and 10.05. The first of these was very heavy, and we speculated that a deficiency in fineness may have been compensated by an increase in original weight and concealed by a high silver surface (98% by XRF) produced by blanching. The second coin is both light and low in fineness, for which we offered two, both far from compelling, explanations. The third piece has an sg close to that Hoge reported for a Noe 13, its sg appropriate for a 75% silver Ag-Cu alloy, but slightly overweight. I speculated that this too might have been a coin originally issued with extra weight compensating for reduced fineness, but speculation is all I was able to offer.

To me all three of the pine tree shillings for which I reported XRF surface analyses, weights, and sg determinations cry out for further technical examination. I have written a proposal for beam time at the Oak Ridge National Laboratory to carry out time-of-flight neutron diffraction measurements on early Massachusetts silver coins. these measurements will provide simultaneous information about the composition of the whole coins and their metallic structure in an entirely nondestructive manner. In addition I am working on a proposal to the National Science Foundation to study the synergy between analytical techniques with two goals: 1. To demonstrate the power of applying several characterization techniques to the study of particular coins. 2. To determine the most effective minimum set of independent measurements for answering several different kinds of numismatic questions: E.g. How was a coin made? What changes in composition and weight has a coin undergone between the time when it was minted to the present? What changes have been introduced in minting techniques, and when were they instituted? Can the metal source for a particular coinage be identified? Is a coin genuine, and, if not, is the coin a contemporary counterfeit, or a later forgery?

Sorry it has taken me so long to write you. All the best!

Peter

From: [REDACTED]
 To: [REDACTED]
 Sent: 12/2/2011 11:28:01 A.M. Central Standard Time
 Subj: Fwd: SGs

From: [REDACTED]

Subj: **1793 Washington President in gold**
 Date: 6/12/2012 2:37:06 P.M. Eastern Daylight Time
 From: [REDACTED]
 To: [REDACTED]

Dear Peter:

I was telephoned by Wayne Burt of PHILADELPHIA whom I do not know and who said he was also an early American coin researcher. He indicated he had extensive numismatic knowledge which was demonstrated when I talked to him at length.

Among the several things we discussed was the 1793 Gold 1793 Washington President piece which he knew I held. He wanted to be sure I was aware of the historical ownership write up prepared by someone at or for ANS long ago. If I do there should be a copy in the box of Washington material I left with you a month or so ago. It describes or it is supposed to describe the DeWitt Smith sale which was a private sale and not an auction. He said that Wayne Raymond was involved and that something took place in 1908. He knew it ended up in the Green Estate.

Will you be kind enough to look in my material and see if I have a memo of this matter. I can ask him further questions if I have a record of any of it in my notes.

You and Carol continue to have a delightful summer..

Eric .

314


Washington 314 935 5000
 Goupar 935 6568
 Museum 935 9595

Subj: **hello**
Date: 6/26/2012 6:09:29 P.M. Eastern Daylight Time
From: [REDACTED]
To: [REDACTED]

Dear Eric,

Carole and I miss you and Evelyn, but we know you are enjoying your New England stay, and we are glad you are avoiding what is becoming a rather extreme Saint Louis summer. It has been very dry, rather drought-like conditions, and by Thursday it will be well over 100 degrees!

I obtained a copy of the July-August 1952 issue of "The Coin Collector's Journal" and read with interest your article about "he 1776 Continental Currency Coinage." Your explanation of "E.G. FECIT" is ingenious and plausible. I wonder if there has been more earned about E.G. since 1952? The case you made for the intended replacement of dollar notes by coins is convincing, and the grossly overvalued gun-money coppers of James II are a good analogy. I look forward to seeing some of your examples this Fall.



I mentioned to you that I had had a long conversation with Dr. Salmon, and he promised to help me borrow some New England shillings for the series of time-of-flight neutron diffraction studies that I have planned at Oak Ridge National Laboratory. Last week I decided to email him again asking whether he had a script that he was willing to share for the talk he gave on New England silver at the ANS last November. I have been curious about what he said, and wrote him that reading his lecture would be good background for the measurements I hope to make at Oak Ridge. Rather surprisingly, he has not answered my message.

Please give Evelyn our love. I hope that you are both well and thriving.

Peter



Subj: **greetings**
Date: 1/19/2013 12:14:49 P.M. Central Standard Time
From: [REDACTED]
To: [REDACTED]

Dear Eric,

I hope that you are thriving. I read Arnold-Peter Weiss's mea culpa essay in the ANS journal (2012, #3). The most interesting thing was the photograph of the Akrigas decadrachm he was arrested for smuggling into the country and judged to be counterfeit. It is such a convincing piece that I would like to read the report of the "expert committee" that declared it to be false.

I haven't phoned lately, because I didn't want to disturb you, but please call me whenever you feel like it. It would be very good to hear your voice.

Peter

Subj: **Castine deposit**
Date: 3/27/2013 3:25:59 P.M. Central Daylight Time
From: 
To: 

Dear Eric,

I succeeded in buying a copy of Noe's Castine deposit NNM volume. Now I should immediately find my old copy, and, if I do, I'll give it to you.

I hope you are thriving.

Peter

Subj: **catalog of your forthcoming sale**
Date: 2/22/2013 4:20:53 P.M. Central Daylight Time
From: [REDACTED]
To: [REDACTED]

Dear Eric,

While I am saddened to hear of your selling parts of your collection, I do understand the pressures on you to do so. If you are content with this development, then it is certainly no one else's business.

I wondered if Heritage is supplying you with a sufficient number of printed catalogs to permit you to give any to friends. I would like one, and if you do not have enough to do this, I'll order one from Heritage.

I've registered for the May CSNS symposium at your Museum. I remember how interesting the 2009 symposium was (other than Wolka going on and on.)

Best wishes.

Peter

May 23, 2013

Dear Eric and Evelyn,

Each milestone that Eric reaches provides opportunities for us to tell you how much your friendship has meant to us. We address you both, because it is as a couple — a team — that you have served as role models to so many of us. Your judgment in choosing what you do and why you do it has been a great influence on us.

The main thing is that we want you to know that we love you and are grateful to you

2
your life stories are both moving and enduring. Each day that they are shaped and lived — and written down — is inspiring.

Happy Birthday,
Eric!

Love,

Peter and Carol
Mr Gaspar

To: Peter Gaspar [REDACTED]
Subject: Re: The "Great Debate" tapes

Dear Peter,

I will get together a few quotes and we can touch base again when I have that information and you hear from Eric. I am currently working on a small project in the rare book room with a professional conservator (director of book conservation at Columbia Univ.), so I will ask her for recommendations of where to go for this service. I'm sure she can recommend some highly reliable firms for the reformatting.

All the best,
Elizabeth

On 9/11/2013 2:58 PM, Peter Gaspar wrote:

Dear Elizabeth,

Many thanks for your reply. I am confident that, one way or another, we can accomplish the reformatting of the "Great Debate" tapes. I have asked Eric Newman about the financial support from his foundation, but I believe that the next step is to obtain, as soon as possible, quotes for the production of dvd copies of the tapes.

The safety of the tapes is paramount, so the reliability of the firm that does the reformatting is clearly of greater concern than their price.

I'll write again when I hear from Eric.

Peter

At 10:23 AM 9/11/2013, you wrote:

Dear Mr. Gaspar,

Thank you for your email. I completely agree that the tapes are an important source of information and since discovering them, I consider them a priority case for re-formatting. Of course our library budget can be tight, so an offer to subsidize the production of copies would be a great help. I don't see this as requiring too great a fee, but I can certainly pass along some quotes if that would help. Please let me know the best way to proceed. If there is someone I should reach out to directly at Eric's Numismatic Education Society, I am happy to do so.

I appreciate you reaching out to me and look forward to the possibility of seeing you in October.

All the best,
Elizabeth

--

Elizabeth Hahn, M.A., M.S.L.I.S.
Librarian - American Numismatic Society
Harry W. Bass, Jr. Library
75 Varick Street, Floor 11
New York, NY 10013
Tel: (212) 571-4470, ext. 170
[REDACTED]

<http://www.numismatics.org/Library/Library>
<http://www.numismatics.org/Library/ElizabethsList>

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<http://www.numismatics.org/Membership>

On 9/10/2013 5:41 PM, Peter Gaspar wrote:

Dear Ms. Hahn,

Eric Newman has been looking for his copy of the ""Great Debate" tapes, unfortunately without success. Upon reading that the ANS library possesses a copy of these tapes in the September 8 Esylum, Eric suggested that I contact you and ask whether the ANS would consider producing dvd copies of those tapes. The "Great Debate" (Eric and I were present) has become an important source of information about the western bullion bars distributed by John Ford and it would be a shame if the ANS copies were not protected against loss by reproducing them.

I believe that Eric's Numismatic Education Society would consider subsidizing the production of a small number of copies, which I believe would be most useful in dvd form.

I hope to have the pleasure of meeting you the next time I visit NY, perhaps in October. Thank you for considering this request.



Peter Gaspar
ANS Fellow and former trustee

Professor Peter P. Gaspar
Department of Chemistry
Washington University
St. Louis, MO 63130-4899

Elizabeth Hahn, M.A., M.S.L.I.S.
Librarian - American Numismatic Society
Harry W. Bass, Jr. Library
75 Varick Street, Floor 11
New York, NY 10013
Tel: (212) 571-4470, ext. 170

<http://www.numismatics.org/Library/Library>
<http://www.numismatics.org/Library/ElizabethsList>

Join the American Numismatic Society and receive the award-winning quarterly ANS Magazine!

Subj: **The "Great Debate" tapes**
Date: 9/10/2013 4:40:00 P.M. Central Daylight Time
From: 
To: 
CC:

Dear Ms. Hahn,
Eric Newman has been looking for his copy of the ""Great Debate" tapes, unfortunately without success. Upon reading that the ANS library possesses a copy of these tapes in the September 8 Esylum, Eric suggested that I contact you and ask whether the ANS would consider producing dvd copies of those tapes. The "Great Debate" (Eric and I were present) has become an important source of information about the western bullion bars distributed by John Ford and it would be a shame if the ANS copies were not protected against loss by reproducing them.

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Peter Gaspar
ANS Fellow and former trustee

Professor Peter P. Gaspar
Department of Chemistry
Washington University
St. Louis, MO 63130-4899

Subj: **Fwd: Re: The "Great Debate" tapes**
 Date: 9/11/2013 11:37:10 A.M. Central Daylight Time
 From: [REDACTED]
 To: [REDACTED]
 Eric-

Here is the message from the ANS librarizn.
 Peter

>X-Sieve: CMU Sieve 2.2
 >X-ASG-Debug-ID: 1378913070-015fe33917e71780002-TBDPqC
 >X-Barracuda-Envelope-From: [REDACTED]
 >X-Barracuda-RBL-Trusted-Forwarder: 128.252.29.141
 >X-IronPort-Anti-Spam-Filtered: true
 >X-IronPort-Anti-Spam-Result:
 >AhcBANuKMFI/dNxLhGdsb2JhbABYAw6DMcMygTIOAQEBChZDgiUBAQU4QBELGAKWDwkDAgECAUUGDQY
 >X-IPAS-Result:
 >AhcBANuKMFI/dNxLhGdsb2JhbABYAw6DMcMygTIOAQEBChZDgiUBAQU4QBELGAKWDwkDAgECAUUGDQY
 >X-IronPort-AV: E=Sophos;i="4.90,885,1371099600";
 > d="scan'208";a="279040931"
 >X-Barracuda-Apparent-Source-IP: 63.116.220.75
 >X-Barracuda-BBL-IP: 63.116.220.75
 >X-Barracuda-RBL-IP: 63.116.220.75
 >Date: Wed, 11 Sep 2013 11:23:49 -0400
 >From: Elizabeth Hahn [REDACTED]
 >Reply-To: [REDACTED]
 >User-Agent: Mozilla/5.0 (Windows; U; Windows NT 5.1; en-US;
 >rv:1.9.2.28) Gecko/20120306 Lightning/1.0b2 Thunderbird/3.1.20
 >To: Peter Gaspar [REDACTED]
 >Subject: Re: The "Great Debate" tapes
 >X-ASG-Orig-Subj: Re: The "Great Debate" tapes
 >X-Barracuda-Connect: med.mx.wustl.edu[128.252.29.141]
 >X-Barracuda-Start-Time: 1378913070
 >X-Barracuda-Encrypted: RC4-SHA
 >X-Barracuda-URL: http://barracuda2.artsci.wustl.edu:8000/cgi-mod/mark.cgi
 >X-Virus-Scanned: by bsmtpd at wustl.edu
 >X-Barracuda-Spam-Score: 0.00
 >X-Barracuda-Spam-Status: No, SCORE=0.00 using global scores of
 >TAG_LEVEL=3.0 QUARANTINE_LEVEL=1000.0 KILL_LEVEL=4.5 tests=
 >X-Barracuda-Spam-Report: Code version 3.2, rules version 3.2.2.140524
 >
 > Rule breakdown below
 > pts rule name description
 > -----
 > -----
 >
 >Dear Mr. Gaspar,
 >
 >Thank you for your email. I completely agree that the tapes are an
 >important source of information and since discovering them, I
 >consider them a priority case for re-formatting. Of course our
 >library budget can be tight, so an offer to subsidize the production
 >of copies would be a great help. I don't see this as requiring too
 >great a fee, but I can certainly pass along some quotes if that
 >would help. Please let me know the best way to proceed. If there is
 >someone I should reach out to directly at Eric's Numismatic
 >Education Society, I am happy to do so.
 >
 >I appreciate you reaching out to me and look forward to the
 >possibility of seeing you in October.
 >
 >All the best,
 >Elizabeth

>
 >--
 >Elizabeth Hahn, M.A., M.S.L.I.S.
 >Librarian - American Numismatic Society
 >Harry W. Bass, Jr. Library
 >75 Varick Street, Floor 11
 >New York, NY 10013
 >Tel: (212) 571-4470, ext. 170
 >
 ><http://www.numismatics.org/Library/Library>
 ><http://www.numismatics.org/Library/ElizabethsList>
 >
 >Join the American Numismatic Society and receive the award-winning
 >quarterly ANS Magazine!
 ><http://www.numismatics.org/Membership>
 >
 >
 >
 >On 9/10/2013 5:41 PM, Peter Gaspar wrote:
 >>Dear Ms. Hahn,
 >>Eric Newman has been looking for his copy of the ""Great Debate"
 >>tapes, unfortunately without success. Upon reading that the ANS
 >>library possesses a copy of these tapes in the September 8 Esylum,
 >>Eric suggested that I contact you and ask whether the ANS would
 >>consider producing dvd copies of those tapes. The "Great Debate"
 >>(Eric and I were present) has become an important source of
 >>information about the western bullion bars distributed by John Ford
 >>and it would be a shame if the ANS copies were not protected
 >>against loss by reproducing them.
 >>
 >>I believe that Eric's Numismatic Education Society would consider
 >>subsidizing the production of a small number of copies, which I
 >>believe would be most useful in dvd form.
 >>
 >>I hope to have the pleasure of meeting you the next time I visit
 >>NY, perhaps in October. Thank you for considering this request.
 >>
 >>Peter Gaspar
 >>ANS Fellow and former trustee
 >>
 >>
 >>Professor Peter P. Gaspar
 >>Department of Chemistry
 >>Washington University
 >>St. Louis, MO 63130-4899
 >
 >

Subj: **Fwd: Minneapolis Athenaeum - Roderick Cave program**
 Date: 5/1/2003 6:08:19 PM Central Standard Time
 From: [REDACTED]
 To: [REDACTED]
 Sent from the Internet ([Details](#))

Eric,

I'm not sure whether I sent you this in March when it came in.

Peter

>Date: Thu, 6 Mar 2003 08:02:06 -0800 (PST)
 >Reply-To: [REDACTED]
 >Originator: [REDACTED]
 >Sender: [REDACTED]
 >From: "Terrance Dinovo" [REDACTED]
 >To: Multiple recipients of list [REDACTED]
 >Subject: Minneapolis Athenaeum - Roderick Cave program
 >X-Comment: EXLIBRIS
 >X-Mailer: Microsoft Outlook IMO, Build 9.0.2416 (9.0.2910.0)
 >
 >Colleagues,
 >
 >Please share the following with your community. If you will be in the area,
 >you are welcome to join us.
 >
 >
 >PRESS RELEASE
 >The Minneapolis Athenaeum
 >
 >"Roderick Cave"
 >
 >[March 6, 2003. Minneapolis, Minnesota] You are invited to hear Roderick
 >Cave, a researcher and writer on the history of printing in two programs
 >here in Minneapolis, April 14th & 15th. The events are jointly sponsored by
 >The Minneapolis Athenaeum, the Minnesota Center for Book Arts & the
 >Minnesota School of Botanical Art.
 >
 >Roderick Cave is formerly Foundation Professor of Librarianship at Victoria
 >University of Wellington (New Zealand) and head of Information Studies at
 >Nanyang University, Singapore. H also has taught at universities in
 >Jamaica, Trinidad and Nigeria, as well as in Britain and the United States.
 >
 >Cave is probably best known for his history The Private Press (1971), and
 >still a standard text in the field. He has written widely on aspects of
 >private presses and modern fine printing, and is the founding editor of the
 >annual bibliography Private Press Books. His long-awaited History of the
 >Golden Cockerel Press was published at the end of 2002.
 >
 >As well as his work on fine printing and book trade history in the western
 >world, Cave has spent the past twenty years traveling in East Asia to study
 >the very different traditions of papermaking and printing. The Oxford
 >University Press published Chinese Paper Offerings (1998), his introduction
 >to Chinese ritual papers.
 >
 >1st Lecture "The English Tradition in Nature Printing"
 >Monday, April 14, 3:00 pm
 >Location: The Bakken Museum & Library
 >
 >The Bakken is located on the southwest corner of Lake Calhoun, at the

Thursday, May 01, 2003 America Online: EricNumis

- >intersection of W. 36th St. and W. Calhoun Parkway (3537 Zenith Ave.S.).
- >Parking is available on West 36th Street and also on Zenith Avenue south of
- >36th Street.
- >
- >Making prints direct from leaves and flowers (or indeed from fishes and
- >animals) has been practiced in many parts of the world over the centuries.
- >Benjamin Franklin produced counterfeit-proof banknotes. In the 19th century
- >the practice enjoyed a heyday as a means of botanical illustration.
- >
- >The talk concentrates on the technical advances which enabled these
- >developments particularly in the work of Alois Auer in Vienna and Henry
- >Bradbury in London in the mid-19th century. It looks also at the industrial
- >developments in printing lace and other objects in Birmingham, Nottingham
- >and Sheffield, and the interplay between nature printing and early
- >photographic techniques. Finally, it reviews the contribution of the 20th
- >century London artist/printer Morris Cox, whose methods were different from
- >those popularized in the United States by the Nature Printing Society.
- >
- >Cave has written several articles on Cox and his work, and is joint author
- >with Geoffrey Wakeman of *Typographia Naturalis: a History of Nature Printing*
- >(1967). Currently he is working with German and American scholars on a much
- >fuller history of nature print, due for publication in 2004.
- >
- >2nd Lecture "Papermaking in the Golden Triangle"
- >Tuesday, April 15, 7:00 pm
- >Location: Minnesota Center for the Book Arts
- >
- >1011 Washington Avenue South
- >
- >"The Golden Triangle" is the area on the banks of the Mekong where the
- >borders of Myanmar (Burma), Laos and Thailand meet. In recent history it
- >has been best known as territory ravaged by warlords involved in the drugs
- >trade, or as the home of many hill tribes whose traditional clothes and
- >ethnic silver jeweler have become fashionable in the west. It is an area in
- >which the paper mulberry grows almost as well as the opium poppy, and
- >papermaking has long been a village craft.
- >
- >The talk reviews the kinds of paper made by the Naxi and Bai people of
- >Yunnan, as well as the hill tribes and village peoples of Laos and northern
- >Thailand.
- >
- >Dard Hunter wrote about papermaking in southern Thailand, but never visited
- >the north, and this interesting papermaking region remains little studied in
- >the West. Based on his travels in the region, Cave has investigated the
- >techniques used, both traditional and by those seeking to provide the hill
- >tribes with an alternative to the opium poppy as a cash
- >crop. His talk is also based on interviews with contemporary papermakers in
- >Thailand and Laos.
- >
- >The lectures are free and open to the public
- >
- >
- >
- >"These programs are made possible in part with funding from the Minnesota
- >Humanities Commission in cooperation with the National Endowment for the
- >Humanities and the Minnesota State Legislature."
- >
- >
- >
- >
- >

>Terrance L. Dinovo
>
>Director of Program & Development
>The Minneapolis Athenaeum
>612.209.3757

>
>

You are cordially invited to attend a reception in honor of
Professor Peter P. Gaspar



celebrating his fortieth year of teaching, mentoring and research at
Washington University, to be held Friday, June 20, 2003.

The reception will feature a short tribute given by

Thomas J. Barton

Ames Laboratory, Director,
Institute of Physical Research and Technology
and Distinguished Professor of Chemistry
Iowa State University

and reminiscences by other colleagues.

The reception will be held in the Ronald and Karen Rettner Gallery in the
Laboratory Sciences building in the Department of Chemistry.

Registration begins at 4:00 PM with the talk scheduled at 4:30 PM to be
followed by an hors d'oeuvres reception.

++++++

The celebration continues Saturday, June 21, with an open house and
buffet luncheon from 11:00 AM to 2:00 PM at the home of

Professors Peter and Carole Gaspar
43 Hillvale Drive, Clayton, MO 63105.

[illegible]

To
PETER GASPAR

I salute my friend Peter Gaspar,
A piece of chemistry far over par
Who's been teaching 40 years so far
Classes which are so very popular
From far novas to molecular.
His research is quite spectacular
He also is a numismatic star.
I am proud to be a co-author
With such a distinguished educator.

Eric P. Newman

Subj: **Re: (no subject)**
 Date: 11/29/2003 3:53:55 PM Central Standard Time
 From: [REDACTED]
 To: [REDACTED]

Dear Eric,

As usual, you are ahead of me. I wanted to use a more formal means of thanking Evelyn and you for just a perfect Thanksgiving. We felt so relaxed and happy in your lovely Alton home-away-from-home that it was like a miniature vacation, and we can't thank you and Evelyn enough for making the day so perfect. It was the nicest Thanksgiving either Carole or I can remember. Of course Alona's driving us to you played a role in making it a totally stress-free journey, and we are grateful to her as well. The meal was lovely, and having helped Carole prepare for many Thanksgivings, I know how much care and effort went into it.

Seeing your 'country home' was a great treat. That it is so handsome and yet so comfortable is a tribute to the exquisite taste that Evelyn brings to everything she touches, but most of all the house resonates with the harmony between you. It is a place of happiness because you and Evelyn are so happy with each other.

I have already emailed Michel Prieur, my Paris dealer friend, about contacting the Paris Mint Museum about their vertical coin displays. I'll let you know as soon as I make contact. The news about your new numismatic museum is very exciting.

All the best, and thanks again for sharing your Thanksgiving day with us.

Peter

At 04:12 PM 11/29/03 -0500, you wrote:

>Dear Peter: Evelyn and I were delighted to be with both of you over
 >Thanksgiving and thank you for the multiple gifts of food, drink and
 >flowers. It was great being with you.
 >As to your suggestion of trying to obtain information about plastic panels
 >to hold coins in drilled holes and light them through the plastic we are
 >very excited. If you are in a position to ask the Paris Mint for pictures
 >or drawings of its installation that would be wonderful. Perhaps they
 >might even have a broken experimental or unusable section with its
 >electrical attachments which they might give you or lend you. My friend
 >Etienne Dreyfous in Paris would pick it up and have it sent. We could
 >return it if they wished. Since it will be used at Washington University
 >where you teach that might have extra appeal to the Mint. If you know of
 >such an installation in the United States or a similar installation for
 >another purpose that might be helpful.
 >Our best of everything to both of you. Evelyn and Eric

Carole Gaspar
43 Hillvale Drive
St. Louis, Missouri 63105

Dear Mr and Mrs Newman
(Eric and Evelyn): -

Thank you so much
for sharing an intimate
Thanksgiving Day with Peter
and me in the setting of
your wonderful Alton home.

It was a feast-day for
the senses: the delicious,
bountiful dinner prepared
by you (assisted by Alona,
who seems such a competent,
courtious lady-- many thanks
to her for driving us there);
the visual beauty of your
handiwork and artistry
throughout the house (so
many details one could
scarcely take it all in!);
and the dazzling views

of the Mississippi and
river life from the
perspective of Bluff Ave.

Best of all was your
company. How positive
to feel your energy, intelli-
gence, zest, warmth. You
are an inspiration. I hope
that we will see you again
soon.

Thank you for an
unforgettable, perfect day.

Affectionately,
Carol Gaspar

Subj: (no subject)
Date: 11/29/2003 3:12:36 PM Central Standard Time
From: EricNumis
To: [REDACTED]

Dear Peter: Evelyn and I were delighted to be with both of you over Thanksgiving and thank you for the multiple gifts of food, drink and flowers. It was great being with you.

As to your suggestion of trying to obtain information about plastic panels to hold coins in drilled holes and light them through the plastic we are very excited. If you are in a position to ask the Paris Mint for pictures or drawings of its installation that would be wonderful. Perhaps they might even have a broken experimental or unusable section with its electrical attachments which they might give you or lend you. My friend Etienne Dreyfous in Paris would pick it up and have it sent. We could return it if they wished. Since it will be used at Washington University where you teach that might have extra appeal to the Mint. If you know of such an installation in the United States or a similar installation for another purpose that might be helpful.

Our best of everything to both of you. Evelyn and Eric

Subj: Re: (no subject)
 Date: 12/14/2003 2:42:50 PM Central Standard Time
 From: [REDACTED]
 To: [REDACTED]

Eric,

Thank you for the information about Danforth. A friend of mine wanted very much to contact him.

We read about your museum in the Post Dispatch and again offer our best wishes for its success. I received an unhelpful reply from my Paris dealer-scholar acquaintance Michel Prieur. He wrote that the Paris mint museum was extensively redecorated in the last few years, and he doesn't believe that the coin display panels that I described are in use any longer. He also wrote that his relationship with current mint officials is not cordial, and he did not know whom to direct me to. I am drafting a letter to the (unknown) director of the Paris mint museum, but it is somewhat like putting a letter into a bottle and dropping it in the ocean.

Hope you and Evelyn are well. Carole and I still have a warm glow from the pleasant Thanksgiving day we were with you. Happy holidays!

Peter

At 01:20 PM 12/6/03 -0500, you wrote:

C: Bernard Edison
 Julian I. Edison
 Peter Edison
 Andrew E. Newman
 Evelyn E. Newman

Dear Peter: If you are still seeking the address of Brian Danforth I have found by accident a 2001 file which seems to have it. He was working for St. Joseph's Housing Corp in Albany as executive director at the time. His telephone was 518-434-4934 then but I know he then moved to the address below;

Brian J. Danforth, Ph.D,
 50 Meadowbrook Dr. #154
 Slingerlands, New York 12159


I was shocked to learn that ANA had fired Larry Lee, its curator, along with its public relations head who was the husband of Barbara Gregory, the editor of the Numismatist. Never a dull moment.

Eric

Butterfly House
 Missouri Botanical Garden
 4344 Shaw
 St. Louis, MO 63110

December 5, 2003

HARRY EDISON FOUNDATION
 220 NORTH FOURTH STREET
 SUITE A
 ST. LOUIS, MISSOURI 63102
 FAX 314-331-6507
 Sunday, December 14, 2003 America Online: EricNumis



Washington University in St. Louis

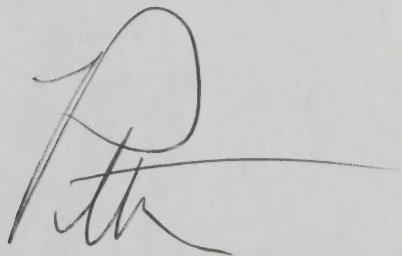
Professor Peter Gaspar
Department of Chemistry
St. Louis, MO 63130-4899

July 19, 2006

Dear Eric,

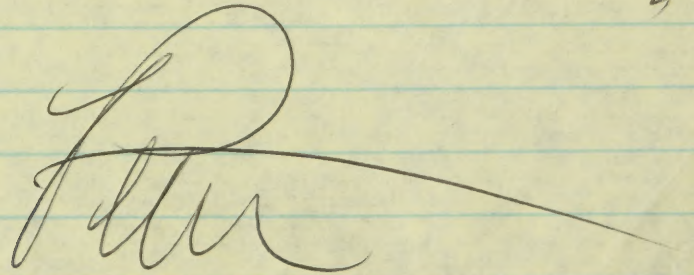
I'm certain that this is well known to you, but in looking at Moulton's January literature list prior to disposing of it, I ran into the enclosed item on Kenyon V. Painter, who, to me, is a new player in the Western bar saga. Moulton seems to be saying that Painter fed Franklin his first western bars, and the implication seems to be that Franklin was duped by Painter. Since Painter is linked by Moulton to the USAOG 20's, this must be old material to you, but I would appreciate it if, in some future conversation, you took the time to fill me in on Painter and his relationship with Ford and Franklin which Moulton states was extensive and long-lasting.

All the best. I'm sorry not to have been able to hear your presentation on Franklin to the Missouri Historical Society. I'm sure it was a winner!



ERIC -

I FAILED YOU
ON THIS. I CAN'T
DETERMINE THE PROPER
LIGHTING EQUIPMENT,
NOR COULD I FIND
ANYONE TO HELP ON THIS
I'M REALLY SORRY!

A handwritten signature in dark ink, appearing to be 'Eric', with a long horizontal flourish extending to the right.